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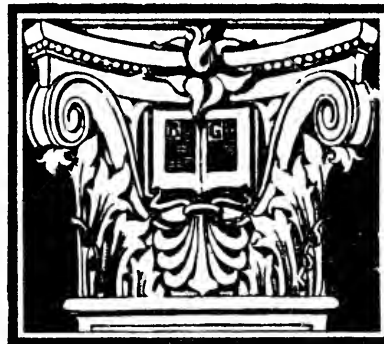
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Issued Monthly

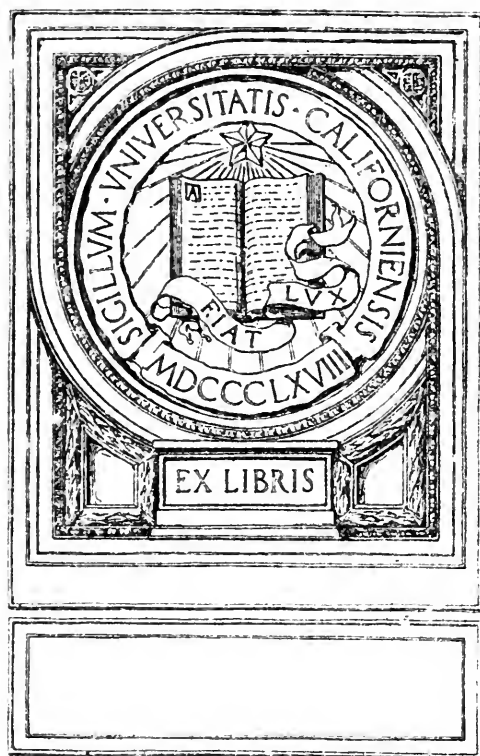
MANTEGNA



PART 64 — VOLUME 6

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Masters in Art

A Series of Illustrated Monographs

Among the artists to be considered during the current, 1905, Volume may be mentioned Fra Filippo Lippi, Sir Henry Raeburn, Jan Steen, Claude Lorrain, Benozzo Gozzoli, and Tiepolo. The numbers of 'Masters in Art' which have already appeared in 1905 are:

PART 61, JANUARY WATTS
PART 62, FEBRUARY PALMA VECCHIO
PART 63, MARCH MADAME VIGÉE LE BRUN
PART 64, APRIL MANTEGNA

PART 65, THE ISSUE FOR

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MASTERS IN ART

Mantegna

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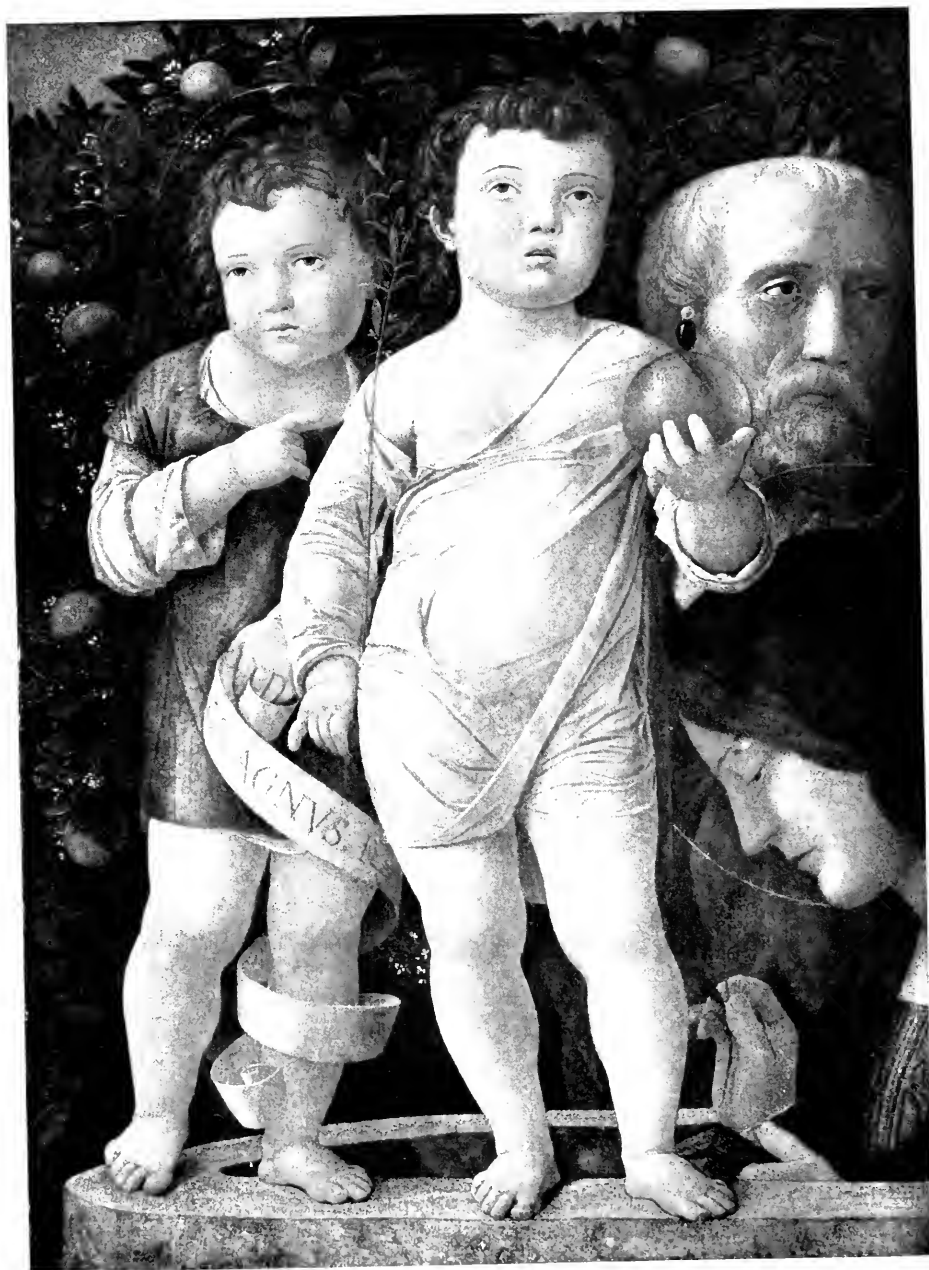
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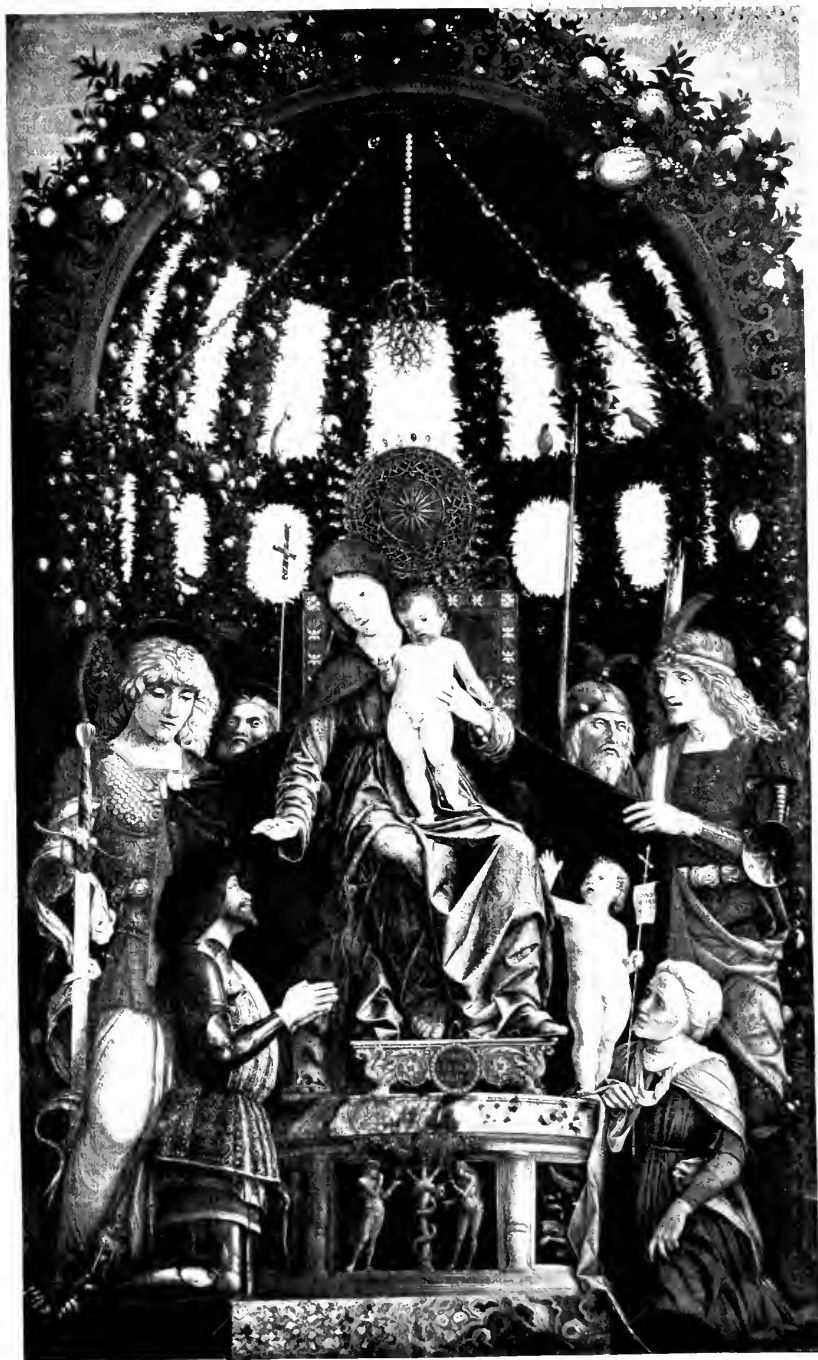
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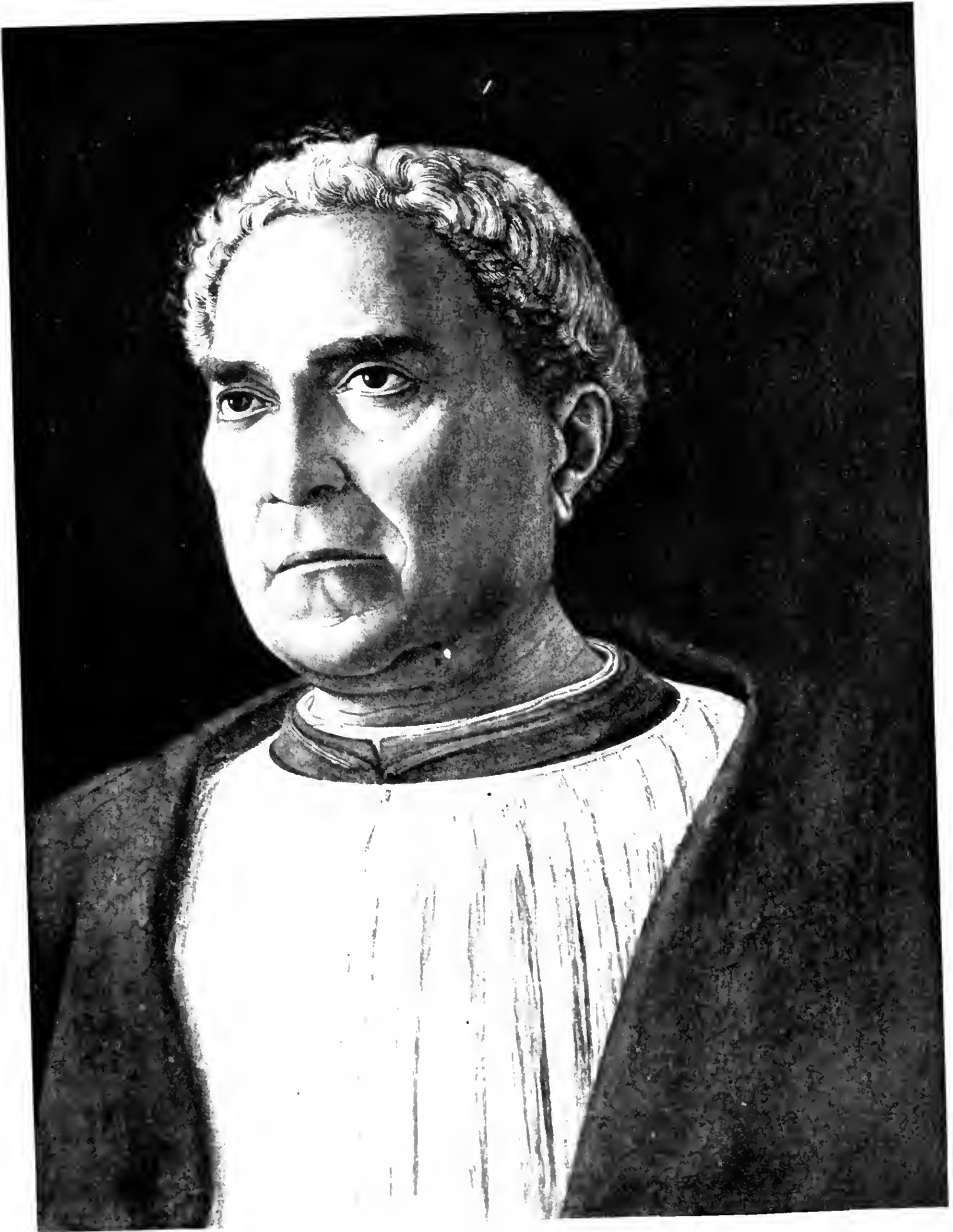
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TO THE
AIRMAN





BRONZE BUST OF MANTEGNA
MANTEGNA'S CHAPEL, CHURCH OF SANT' ANDREA, MANTUA

Fifty years after Mantegna's death, his grandson, Andrea, placed in the chapel of the 'Church of Sant' Andrea, Mantua, where the painter is buried, the now celebrated bronze bust of Mantegna here reproduced. Formerly attributed to the medalist, Sperandio, this fine work is now ascribed by some to Bartolommeo di Virgilio Meglioli; by others to Gian Marco Cavalli. Whoever the sculptor, the massive head crowned with laurel, and with eyes in which we are told diamonds once blazed, is superbly modeled, and in its strongly marked features are revealed the rugged strength, the proud and uncompromising spirit, the mighty energy, of the great artist.

Andrea Mantegna

BORN 1431: DIED 1506
PADUAN SCHOOL

ANDREA MANTEGNA (pronounced Man-tane'yah) was born at Vicenza, in the neighborhood of Padua, in the year 1431. Nothing is known of his parentage except that his father's name was Biagio. The story told by Vasari, that, like Giotto, Mantegna was "occupied during his childhood in the tending of flocks," is without foundation, and all that is actually known of his early years is that he went to Padua when very young, was there adopted by the painter Squarcione, and at the age of ten was admitted to the guild of painters in Padua, being registered in the books of the fraternity as "Andrea, the son of Messer Francesco Squarcione, painter."

Although Squarcione's title to fame rests to-day largely upon the fact that he was Mantegna's earliest master, he occupies a not unimportant position in the history of the development of art in northern Italy. Originally a tailor and embroiderer by profession, he won a reputation as a connoisseur of antique art, his taste for which he indulged during travels in Italy, and some say in Greece, where he collected specimens of sculpture, bas-reliefs, architectural remains, and drawings made from inscriptions and decorative work. Upon his return to Padua he established an art school, where no less than one hundred and thirty-seven students from all parts of Italy were assembled.

In this school the young Mantegna received his first instruction, and thus from his earliest years a love for antique art was formed, a love which remained throughout his life the dominant feature in his art, though other influences contributed towards making him the finished master he became.

Whether Jacopo Bellini, the Venetian painter, was one of the teachers employed in Squarcione's school, or whether, during the residence in Padua which he is known to have made, he set up a separate and rival studio, cannot be determined, but in Mantegna's work, as well as in that of other Squarcionesques, his influence is clearly perceptible. From the Florentine painter Paolo Uccello, who was at work in Padua in Mantegna's boyhood, the young student probably acquired an interest in the art of perspective and foreshortening in which Paolo excelled; but by a far greater master, the famous sculptor Donatello, who with a crowd of assistants went from Florence to Padua and there lived and worked for a period of about ten years, he was still more

powerfully influenced. Donatello's classic ideals and types, his forceful interpretation of the spirit of the Renaissance, to say nothing of his marvelous technical skill, all made a deep impression upon Mantegna's mind.

Bred up among such influences, and imbibing from his earliest youth the intellectual atmosphere of the old university town of Padua, the home of scholars, poets, artists, and philosophers, Mantegna grew to manhood. At seventeen he had painted his first recorded picture, a 'Madonna in Glory,' no longer in existence, for the Church of Santa Sofia in Padua. Four years later he painted a fresco over the portal of the Church of Sant' Antonio, and in 1454 he executed for the Church of Santa Giustina a large altar-piece of St. Luke with eight saints and a Pietà, now in the Brera Gallery, Milan. At the age of twenty-three he had, therefore, been employed in work for the three principal churches of Padua, from which it may be inferred that even at that early stage of his career he had acquired a reputation and was highly esteemed by his fellow-citizens.

Before finishing the St. Luke altar-piece Mantegna was engaged upon a work which was to make his name famous. With others of Squarcione's pupils he was employed in decorating in fresco (or, more properly speaking, in tempera on the dry plaster, the method employed by Mantegna for all his wall-paintings) the Chapel of St. James and St. Christopher in the Church of the Eremitani in Padua, and in the six celebrated wall-paintings which remain of his work there we have a priceless record of his early art.

Before the completion of these paintings Mantegna's marriage with Nicolsia, daughter of Jacopo Bellini, took place. Two years later he broke off all connection with Squarcione, from whom he demanded and obtained his freedom on the ground that when he had signed an agreement to work for him he was but a minor, and, moreover, that he had been deceived by his master.

According to Vasari, the rupture between Squarcione and his pupil was caused by the latter's marriage with the daughter of Squarcione's "rival," Jacopo Bellini, which so displeased Mantegna's master that, whereas he had previously much extolled his pupil's works, he from that time censured them with violence, finding fault with Mantegna's frescos in the Church of the Eremitani because the figures therein resembled antique marbles. "Andrea," adds Vasari, "was deeply wounded by his disparaging remarks, but they were, nevertheless, of great service to him; for, knowing that there was truth in what Squarcione said, he forthwith began to draw from the life."

By most modern critics the change which took place at about this period in Mantegna's manner of painting is attributed not to any adverse criticism from Squarcione, but to the counsel of his brother-in-law, Giovanni Bellini (between whose early works and some of Mantegna's a strong resemblance exists), who induced him to soften the rigor of his style and turn more to nature than to the cold and lifeless models of antique art.

The fame of the Eremitani frescos quickly spread, and before long Mantegna was regarded as the chief painter of Padua. His genius was extolled by scholars, and poems were written in his honor, while princes and church dignitaries sought to obtain examples of his art. While at work upon a large

altar-piece in six parts for the Church of San Zeno in Verona, he received, in 1457, a pressing invitation from Lodovico Gonzaga, marquis of Mantua, to enter his service and take up residence at the Mantuan court, then one of the most brilliant in Italy. But the painter, fully occupied with work, and loath to give up his home in Padua, a town to which he was so strongly attached that as long as he lived he frequently affixed to his signature the words "*Civis Patavinus*" (Citizen of Padua), hesitated to accede to Lodovico's wish, and it was not until the end of two years, and after repeated appeals from the marquis, who courteously but persistently plied him with letters filled with liberal promises,—a salary of fifteen ducats a month should be at his disposal, free lodging, corn and wood enough for six people, and all traveling expenses paid,—that Mantegna, after many excuses,—first, that he must be allowed to finish his altar-piece, then that he must go to Verona to place it in the Church of San Zeno,—finally yielded, and in 1459 removed with his family to Mantua. From that time on until his death he remained the special court painter and the devoted subject of the Gonzaga family, being privileged to make use with some slight change of the Gonzaga coat of arms, and being treated with the utmost regard by the successive rulers of the house, who were well aware that his presence added luster to their court and city.

Among the earliest works executed after his arrival in Mantua were a small triptych, or altar-piece in three parts, now in the Uffizi Gallery, Florence, and a 'Death of the Virgin' in Madrid. His decorations of Goito, the favorite hunting-castle of the marquis, have perished, as have also his frescos in various neighboring palaces of the Gonzagas.

In the summer of 1466 Mantegna went to Florence on business of his master's, but no account of his four months' stay there has come down to us. In December of that year he was in Mantua again, executing a variety of tasks for the marquis, from drawing designs for tapestries to painting the walls of a room in the Castello, known as the '*Camera degli Sposi*.'

These famous frescos were finished in 1474, and as a reward the marquis presented Mantegna with an estate upon which the painter began to build for himself a stately house, where, however, he seems never to have actually lived, but where it was his hope that he would be free from the annoyances he suffered from his neighbors. Again and again Mantegna, who seems to have been of an irascible temper, quick to imagine slights and to resent fancied injuries, appealed to his master, the marquis, to redress his wrongs. Now it was to beg him to punish a tailor who had spoiled a piece of his cloth; now to bitterly complain of a neighbor who, he declared, had robbed his garden of five hundred fine quinces; again, to beg for justice regarding the boundary-line between his estate and the next. To all appeals from his testy painter Lodovico turned a patient ear, adjusting matters to Mantegna's satisfaction whenever possible, though sometimes forced to decide against the irritable artist, who on one occasion himself administered what he felt to be justice, and soundly thrashed an engraver whom he suspected of having purloined his plates. This time a lawsuit followed in which Mantegna fared badly, for we find him again appealing to the marquis for help.

Lodovico, always ready to treat Mantegna with forbearance, was not, however, so prompt to satisfy his frequent and more reasonable complaints that his salary was in arrears. In 1478 the painter wrote to remind his patron that the promises made to induce him to leave Padua had never been fulfilled, but that now, after laboring in the Gonzagas' service for nineteen years, he was still poor and in need. Lodovico replied kindly and with apologies, assuring Mantegna that he should be paid, even if his own possessions had to be sold, but that money was scarce in the Mantuan treasury, and even then his own jewels were in pawn. Three weeks after this Lodovico died, after ruling for thirty-four years, and to his son, Federico, were left his dukedom and his debts.

This new marquis had all his father's love of art and luxury, and towards the court painter he showed continued kindness and appreciation of his genius. He kept him, indeed, so constantly employed that Mantegna was forced to refuse many of the commissions he received from different parts of Italy. The painter was at the height of his powers and success when, in 1484, Federico died, and was in his turn succeeded by his son, Francesco, then but a boy; and Mantegna, seemingly uneasy as to his position at the Mantuan court, wrote to offer his services at that of Florence. What answer he received we do not know, only that he remained in Mantua and that his new patron, the young marquis, Francesco, proved as appreciative of the painter's genius as his father and grandfather had been before him.

The first important work undertaken by Mantegna after the accession of Francesco was the execution of a series of nine large paintings representing 'The Triumph of Cæsar,' now at Hampton Court, England, but long used to decorate a palace of the Gonzagas. This great work was interrupted by a journey to Rome in 1488, made in compliance with a request to Francesco Gonzaga from Pope Innocent VIII. that he would send his favorite painter to Rome to decorate a chapel in the Vatican. Such a request could not be refused, and accordingly Mantegna was allowed to depart, having first had conferred upon him by his master the honor of knighthood.

For two years he remained in Rome, but unfortunately the frescos with which in that time he decorated the pope's chapel have perished, the entire chapel having been destroyed in 1780, when Pope Pius VI. enlarged the Vatican. Several letters written by Mantegna to the marquis, Francesco Gonzaga, during his residence in the papal city, have been preserved, in which he tells of the honor and favor shown him by the pope, who, he says, though gracious, was not generous, for that he had been obliged to work for a year with nothing in return but his board—a statement which would seem to be corroborated by the anecdote told by Ridolfi that the painter, having been bidden to portray the seven deadly sins, placed beside them an eighth figure, and that when the holy father asked him what that signified Mantegna replied, "Ingratitude," which he held to be the worst of all. To which the pope, seeing the meaning of the painter's words, replied, smiling, "On this side then paint the seven virtues, and for an eighth figure add Patience, which is not inferior to any of the rest." After this, however, it is said that Mantegna's money was promptly paid.

As time went on and the artist did not return, Francesco became impatient, and in December, 1489, when his marriage with the beautiful Isabella d'Este, daughter of the duke of Ferrara, was about to be celebrated, he wrote urgently to both the pope and the painter, stating that Mantegna's services were needed in Mantua. But when the wedding took place, in the following February, Mantegna was still in Rome, detained by sickness, and not until the next autumn was he able to return to Mantua. All his attention was then devoted to the completion of his 'Triumph of Cæsar,' about which he had been so anxious while in Rome that in his letters to the marquis he had more than once given explicit directions as to the care to be taken of these precious works, of which he says himself, "Truly I am not ashamed of having made them, and hope to make more, if God and your Excellency please."

Henceforth Mantegna's life was passed without interruption in Mantua. His talents were in constant requisition by the marquis and by his accomplished wife, Isabella, who, during the frequent absence of Francesco on military service, governed the state ably and wisely. To commemorate a battle in which the marquis, although defeated, had borne himself bravely, Mantegna painted his famous 'Madonna of Victory' (plate vi); to adorn the private study of Isabella, he painted the two mythological scenes, 'Parnassus' (plate x) and the 'Triumph of Wisdom,' both now in the Louvre, Paris. For the monks of Santa Maria degli Organi he painted the altar-piece of the 'Madonna and Saints,' now owned by Prince Trivulzio in Milan; and when his brush was not actively employed his creative powers found expression through his pencil or his burin, for Mantegna was famous not only as a painter but as a draftsman and an engraver.

Scarcely a dozen genuine examples of his drawings have survived, but these show him to have been a master in that branch of art, and as an engraver he stands in the foremost rank. Of the twenty-three plates formerly ascribed to his hand only seven are now regarded as unquestionably his. All these are notable for the beauty and originality of the designs, powerful imagination displayed, and great technical skill.

Mantegna's irascible disposition, which rendered him an almost impossible neighbor, does not seem to have prevented his being held by the distinguished scholars of his day to be a delightfully agreeable companion, whose varied accomplishments and cultivated tastes excited general respect and admiration. As a collector of antiquities he had acquired a reputation, and we are told that he took much pleasure in poetry, and even wrote verses himself. Upright, loyal, and proud, he was, as one of his biographers has said, "a man who took life earnestly, ardently, with no doubts of its worth, or of the value of his own labors therein, and with no half-heartedness in the fulfilling of them; he was fired by the true Renaissance zeal, enthusiastic and devoted."

To the very last he applied himself with characteristic energy to his art, and in his later years produced some of his most vigorous works. To this period many critics assign the powerful but repellent 'Dead Christ,' now in the Brera Gallery, Milan. A 'St. Sebastian' in the collection of Baron Franchetti, Ven-

ice, belongs to this period, also the monochrome painting called the 'Triumph of Scipio,' in the National Gallery, London.

Mantegna's last years were saddened by pecuniary losses and domestic troubles. Partly through his own too lavish expenditures, and partly because of the misdeeds of one of his three sons, Francesco, who was in constant disgrace at the Mantuan court and a sore trial to his father, he found himself deeply involved in debt. So urgent, indeed, was his need that, unable to work fast enough to satisfy his creditors, he was forced to part with the most precious of all his antiques, a Roman head of Faustina, his "dear Faustina," as he called it. This he offered to the marchioness, Isabella, for the sum of one hundred ducats, but Isabella, away from home at the time, strangely enough delayed answering the pathetic appeal of the old painter, and when she did write it was to endeavor to acquire the bust at a lower price. Mantegna, deeply hurt by her long silence, angrily refused to part with his treasure for less than the sum named, and the marchioness finally acceded to his terms. Her agent, Jacopo Calandra, writing to her that he had at last obtained possession of the bust for her, tells how Mantegna put the precious marble into his hands with great reluctance, recommending it to his care with much solicitude and with such demonstrations of jealous affection that, adds Calandra, "if he were not to see it again for six days I feel convinced he would die."

And, indeed, the end came soon after the parting from his dearest possession. Mantegna was ill at the time, and six weeks later, on Sunday, the thirteenth of September, 1506, he died, at the age of seventy-five. In accordance with his wish he was buried in the Church of Sant' Andrea, Mantua, in a small chapel there which in his old age he had purchased for a last resting-place.

The marquis, Francesco Gonzaga, was absent from Mantua at the time of Mantegna's death, and one of the painter's sons, writing to apprise him of the event, tells him how, a few minutes before the end, Mantegna, loyal to the last to the family he had served so long and so honorably, had asked for his master, "and grieved much to think that he should never see his face again." Isabella seems to have taken the news of the old painter's death very casually, and in a letter written at the time to her husband, alludes to the event in merely passing terms. Others, however, felt the loss more keenly. Albrecht Dürer, on his way from Venice to Mantua to visit the great Mantegna, to whose art he owed much and with whose genius his own was in deep sympathy, when he learned that the painter was no more, declared, and was often heard to repeat the words, that in all his life no sadder thing had ever befallen him; and Lorenzo da Pavia, the noted Venetian collector of antiquities, who had known and admired Mantegna, wrote to the marchioness, Isabella, "I grieve deeply over the loss of our Messer Andrea Mantegna, for in truth a most excellent painter—another Apelles, I may say—is gone from us. But I believe that God will employ him elsewhere on some great and beautiful work. For my part I know that I shall never again see so fine an artist."

The Art of Mantegna

EUGÈNE MÜNTZ

'HISTOIRE DE L'ART PENDANT LA RENAISSANCE'

AMONG the precursors of Raphael, Andrea Mantegna stands conspicuously in the foremost rank between Masaccio on the one side and Leonardo da Vinci on the other. No artist is more representative of one of the two chief factors of the new era—the study of antiquity; and when in addition we remember that his imagination was the most powerful, his style the most restrained and the most finished, we may indeed ask if he were not the greatest painter of the early Renaissance. . . .

Besides the instruction Mantegna received from Squarcione and from Jacopo Bellini, Donatello's influence is noteworthy. The Florentine sculptor, as we know, lived in Padua from 1444 to 1453, and therefore it is probable that Mantegna knew him personally. At all events, the young Paduan painter modeled his style upon that of Donatello even more than upon that of either Squarcione or Bellini, borrowing from him the types of his children with their puffed-out cheeks and tiny mouths, as well as the type of Christ and of the Virgin. Finally, he learned from Donatello that quality of pathos which is found in his portrayals of the Crucifixion and the Entombment. Once indeed, in one of his frescos in the Church of the Eremitani, Padua, he copied Donatello's 'St. George.'

Instruction imparted more or less directly by a sculptor to a painter has its disadvantages. A too rigorous imitation of sculpture (I am speaking now not only of Donatello's bronzes but of antique statues as well) gave a cold quality to Mantegna's coloring, in which there is something hard and dry. Only at times, perhaps under the influence of his brothers-in-law Giovanni and Gentile Bellini, did he strike a warmer and more genial note, a richer and more golden tone.

Another Florentine, Paolo Uccello by name, was his exemplar in linear perspective and the art of foreshortening. This twofold preoccupation of Mantegna's plays so important a part in all his compositions that it sometimes interferes with the painter's poetic inspiration. In both branches, perspective and foreshortening, he acquired a skill so consummate that it has never been surpassed, perhaps not even equaled.

But the chief source of his indebtedness, that of all others from which he most freely drew, was antique art. To search with all the eagerness of an antiquary and all the scientific thoroughness of an archæologist for the least fragment in the way of statues, bas-reliefs, coins, inscriptions, marbles, and bronzes, which could be useful to him in reconstructing an image of the Roman world; to study even to the most infinitesimal details the costume, the furniture, and the armor of the ancients; to consult the most learned scholars as to the shape of a sword, the bit of a horse, or the kind of boot used in the Roman armies, and then from this infinity of material and with inexhaustible patience to create a picture at once living and poetic, quickening with his imagination

erudition which in another would have remained sterile;—such was the task which Mantegna accomplished with signal success.

His enthusiasm for the study of antiquity, however, did not lead him to neglect nature. Possibly if antiquity could have provided him with more numerous and more varied models, Mantegna would not have turned to nature for a guide; but much is lacking, especially for a painter, in the models offered by antique art. Types, it is true, it gave him, and costumes, armor, furniture, buildings—in short, a complete archaeological outfit; but no color, no vegetation, no landscapes, and accordingly Mantegna, fortunately for us, was forced to turn his attention to the men and things of his own time; in a word, to complete his rôle of archæologist by that of realist. And so it was that, like Donatello, his immortal prototype, and like Raphael in later years, his art embraced two entire worlds—the world of antiquity, of paganism, and the world of Christianity—and he became the enthusiastic student of the one, the fervent interpreter of the other. . . .

Among the many high qualities of Mantegna's achievement, qualities which through him have become the common patrimony of Italian art, composition may be said to owe more to him than any other one branch of art. He was undoubtedly the first to give thought to the construction of a picture; that is to say, to substitute for a simple juxtaposition or a picturesque grouping of the figures an arrangement which had been thoroughly thought out as a whole, and of which the most insignificant parts should be placed as carefully as figures on a chessboard in the hands of a skilful player. Throughout his work we are conscious of a firm will and a brain ceaselessly alert. The arrangement of some of his pictures is as studied in its accuracy as a demonstration in geometry—too studied, indeed, for if this great artist can be reproached with a fault it is with over-conscientiousness. A little more freedom, a little more spontaneity, would sometimes be acceptable.

Science in the disposition of drapery was also carried by Mantegna to a point of perfection unknown before his day. His inspiration in this direction was derived from both the precepts of Paolo Uccello and from the Greek and Roman sculptors. He was not satisfied to skilfully arrange his draperies upon the human body, to make them follow the lines caused by the slightest movement, and dispose them in accordance with the most complicated anatomical problems—all this he regarded as but a preliminary step, not an end. He wished in addition to grapple with those problems of harmony and of elegance which had been solved with such marvelous perfection by the sculptors of antiquity. Thus it was that the flow of the drapery became by turn in Mantegna's hands picturesque, bold, and, again, truly eloquent. . . .

Here, too, the artist, conscientious above all, sinned through excess. When studied carefully his draperies will often be found to be too hard, too stiff. Striving with implacable logic to reproduce even the smallest folds, the tiniest ripples, of those surfaces which in their very nature are pliable, he gives them a metallic appearance; no matter how softly flowing their folds, his materials are frequently so painted that they seem to be made of tin.

As was the case with Donatello, Mantegna's fame and influence were widely

extended, and yet he cannot be said to have founded any school, properly so-called. But if he had no direct pupils (none of his three sons, Francesco, Lodovico, and Bernardino, nor his favorite scholar, Carlo del Mantegna, attained celebrity), his imitators were numerous. There were Cosimo Tura and Melozzo da Forlì, who were indebted to him for what is best in their art; Raphael, who borrowed from him the motive for his 'Entombment'; Sodoma, who in his decorations of the Stanza della Segnatura in the Vatican derived his inspiration from Mantegna's circular ceiling fresco in the Castello at Mantua; Correggio, Paolo Veronese, Albrecht Dürer, Holbein, and countless others.

As is usually the case in this work of propagandism, the engraver eclipsed the painter. A print travels easily, and can be quickly multiplied and spread. For every ten artists who could see one of Mantegna's paintings, a hundred were able to study his engravings; and so it came to pass that his plates—studies to which Mantegna attached but a low value—did more towards establishing his fame than his most celebrated paintings.

Mantegna died at Mantua in 1506, and in losing him Italy lost that one of her painters who contributed more than did any other before Raphael towards the development of the art of composition. Who knows, indeed, if in losing him she did not lose the prince of draftsmen of all time?—FROM THE FRENCH

E. H. AND E. W. BLASHFIELD

ITALIAN CITIES

MANTEGNA looked not only at nature, but looked with passion and devotion upon the art of others, the art of the men who had been his forerunners by a millennial and a half. From his own personality and the work of the Greeks and Romans he evolved grandeur of style, dignity, rhythm, measure; from his own personality and the observation of nature he acquired a robust naturalism to be used when needed, and the capacity for an untiring rendering of every kind of detail; and from his own personality and his loving study of Donatello, he gave to many of his figures a kind of feverishly vital movement, especially facial movement. . . .

Taking Mantegna's figures, we may roughly divide them into the pseudo-Roman, the realistic contemporaneous, and the ideal types of saints, angels, and holy personages. It is most of all in his 'Triumph of Cæsar,' next in certain of the Eremitani frescos, that Mantegna developed his Roman types; and perhaps, before saying more of them, it is well to note that in the frescos the very first impression is made by the architecture. In the cartoons of the 'Triumph of Cæsar,' the accessories, though less important than in the Eremitani pictures, are also very notable.

In the frescos Mantegna has fairly lavished his architecture, and has revealed in his stage-setting. This architectural framing dominates, and it may be said here that Mantegna's elaboration of perspective, even more than his elaboration of detail, interfered with the unity of impression produced by each fresco as a whole. The science is too apparent; he wishes to know all, and does n't mind your knowing that he knows; the architecture is too emphatic, and the emphasis is increased by the fact that this master of linear perspective was, like most of the other primitives, sadly hampered when he came to a mat-

ter of atmospheric perspective. He is, however, in like case with many another; for, save in the hands of a very few Venetians and Umbrians, the fifteenth-century background would no more "down" than would Banquo's ghost. Mantegna's buildings are, after all, only in the second plane, not the third or fourth; and, for all that atmospherically they do not "know their places," they are splendid and stately frames, more accountable perhaps than any other one thing for the effect of the frescos. If his architecture is all antique, his costumes are, in three of the rectangles of the Eremitani frescos, frankly fifteenth-century; in the others they are of that pseudo-Roman character which we may call Mantegnesque.

That he would have had them altogether Roman we do not doubt; but the great artist cannot forget himself wholly, for even in his most earnest admiration Mantegna's personality asserts itself, as it should; he is more violent than the Greek, and he refines upon the later Roman. His people sometimes move with a nervous brusqueness that is unsculptural and therefore un-pagan; more often they stand statuesquely, or march rhythmically, as in the 'Triumph.' Their long, thin bodies are evolved directly from Mantegna's own personality. In the 'Triumph of Cæsar' they have much of antique grace; in the frescos, it is combined with a great deal of medieval meagerness. They are of that type which Mantegna preferred to all others, in which there is a mixture of ugliness and elegance and even beauty, leaning now to the beauty side, with the striplings and children of the Mantuan cartoons, now to the side of ultra-elongation, as in 'The Crucifixion'—the type with a powerful, sharply muscled thorax, slender but elegantly graceful arms and legs, and small heads. . . .

In his purely sacred pictures Mantegna's type of the Madonna is akin to Bellini's, in that she is always the close-hooded descendant of the Byzantine Marys; there is no opportunity for the picturesque arrangement of hair and veil dear to the Tuscans; the limitation is trying and calls for greater feeling for facial beauty in women than Mantegna possessed. In the delightful army of Italian winged children Mantegna's hold honorable office; real babies hardly existed in antique art, so he could obtain no inspiration from his Romans, and it is rather the little angels of Giovanni Bellini who are the brothers to Mantegna's children, who, we suspect, try to look like the little bronze musicians of Donatello's famous Paduan altar; but they are not so forceful as Donatello's children, nor so winning as Bellini's. . . .

In immediate relation to his flying children is a purely decorative and altogether delightful element in Mantegna's pictures, of which he was, if not the inventor, at least the typical adapter to pictorial purpose. He brought to a fuller color-life the Della Robbia garlands of green and white, and swung them across his frescos. They are heavier and thicker than Luca's festoons—so heavy, indeed, that infant geniuses easily ride astride or climb them like trees. Flowers and fruits almost as solid-looking as the glazed earthen pears and apples of the Della Robbia are set in them with a perfect regularity which, like the formalizing of Italian gardens, makes them but more decorative. . . .

Having glanced, if ever so hastily, at types, architecture, and ornament, the material from which Mantegna evolved his art, let us even more briefly con-

sider his technique, his drawing, color, and composition. M. Müntz asks if we may not call him the prince of draftsmen of all time. The critic's question cannot be answered; for there are many ways of approaching the summit of Parnassus, and its upper slopes throne many who, as our mood changes, may sit in turn with Apollo. Raphael and Michelangelo, Leonardo and Titian, Correggio, Paolo Veronese, and Tintoretto make up a charmed circle, and when the threshold of the sixteenth century is crossed the gates swing together, closing upon an older and a different order of things, where the masters whom we call primitive must still linger, deprived of the wholly rounded perfection that came to those of the High Renaissance. But though they may be without it, nearest to this circle, in *our* hearts at least, sit the earnest Giovanni Bellini and the lofty-minded Mantegna.

M. Müntz in his enthusiasm sounds the key-note, for Mantegna, in his challenge to posterity, stands firmly as one of his Romans upon design and style, those bases of pictorial art. No matter how harsh his figures may be, his outline in most of his wall-pictures, all of his engravings, and nearly all of his distemper panels is delicate and sensitive, full of character, full also of grace in his Roman striplings of the 'Triumph of Cæsar.' His modeling is close and dry, and his draperies and architectural ornaments are sometimes almost painfully elaborated.

With his design must be reckoned his treatment of perspective, which he made an important, perhaps too important, part of that design. Nevertheless, he performed with it some very pretty feats, adding to the attractiveness of his work, especially in his placing of his foreground figures exactly upon the floor line of his composition in wall-panels to be seen from below (as in the 'Triumph of Cæsar' and the Eremítani frescos), and then making the feet of his people of the second plane vanish behind his horizon; but he was still at a point where he cared more for the solution of the problem than for any enhancement afforded by it to his picture. . . .

Mantegna loved to compose, and liked to handle a great deal of material at a time; the Madonna and Child quite by themselves by no means tempted him as a subject, as they did his brother-in-law Bellini, for instance. He liked a procession much better, or a whole scene elaborately set, with architecture and landscape. His draperies, though dignified in general disposition, were in detail what the French would call tormented, full of little crinkly folds that seemed to suggest the copperplates of Nuremberg, and to emphasize the fact that Mantegna was engraver as well as painter. For a fifteenth-century artist he composed well with light. He knew the effect of light falling upon objects in the round; yet it cannot be said that he enveloped his figures, for he seemed to see everything in nature circumscribed by a pure line. In his expression through design he exhibited a dual artistic personality; pushed a little further in one direction, his drawing of 'Judith,' in the Uffizi, might form part of a Greek vase painting; pushed a little further in the opposite direction, his Gonzaga nobles of the Mantuan Castello would become caricatures. Though an earnest student of the antique marbles, he was a keen observer of contemporary life as well. Moving in this wide gamut of elevated realism and noble

idealism, he always preserved a loftiness of feeling which made him at times a peer of Michelangelo, while he possessed a *terribilità* of his own a quarter of a century before the great Tuscan began to work. His love of sculptural repose and dignity did not prevent him from being intensely dramatic in his predella of the San Zeno Madonna, and although his figures often grimace and distort their features, yet the contortion which became pathos with Bellini deepened into tragedy with Mantegna.

As might have been predicted, this lover of sculpture was lacking in feeling for color, a deficiency which few critics have noted, and which the late Paul Mantz has characterized admirably, remarking that Mantegna was a "brilliant but rather venturesome colorist," and that, "tones which are fine, if considered by themselves, are heard above the general harmony of the music, and are rather autonomous than disciplined." . . .

In his earlier works, the frescos of the Eremitani of Padua, Mantegna is in his coloring like a child with a toy paint-box, spotting out impartially here a yellow mantle and there a green tunic, without reference to any general scheme of color. He learned later from Bellini to use rich, strong tones in the Madonnas of San Zeno, at Verona, and of Victory in the Louvre. Whether the unevenness, the lack of composition of color in those works, was wholly Mantegna's fault we cannot tell; for in considering the color of these, as of many old pictures, we are unable to speak with confidence, since time has so altered the relations that we can no longer in anywise verify the master's original arrangement, and alterations would be peculiarly apt to occur in the heavy garlands of Mantegna, with their coral and fruits, where the strong reds may have remained brilliant, while the greens have fallen into warm, deep browns. Nevertheless, when all allowance is made, it must be confessed that this mighty master of style and of composition of lines was almost wholly lacking in the sense of color-composition. Indeed, it could hardly be expected that the same temperament which could so keenly perceive and so adequately render the grave music of noble and exquisite line could be equally susceptible to the deep-chorded harmonies of rich and subdued color.

Considering his whole product, his cartoons and his wall-pictures, his tempera work and his engraving, we find that immediately after the five or six greatest names in the history of Italian art comes that of Andrea Mantegna; he stands at the head of the group of secondary painters which counted Ghirlandajo, Botticelli, and Filippino Lippi, Bellini, Signorelli, and Perugino among its members. His name brings with it the memory of a lofty and intensely characterized style, of figures of legionaries, long and lean as North American Indians, Roman in their costume, medieval in their sharp, dry silhouette; of saints, hard and meager, but statuesquely meager; of figures stern almost to fierceness, yet exquisitely refined in the delicacy of their outline; of realistic Mantuan nobles impressive in their ugliness; of stately Madonnas; of charming boy angels, flying or holding up festoons of flowers and fruits; of delicate, youthful figures with long curling hair and crinkled drapery, where every tiny fold is finished as if in a miniature; of canvases filled with long files of captives, with chariots loaded with treasure, with sky-lines broken by

standards and trophies, with armored legionaries, curveting horses, elephants with jeweled frontlets, and with statues towering above the crowd; of processions where the magnificent vulgarity of ancient Rome and the confused lavishness of an antique triumph are subdued to measured harmonies and sculptural lines.

Mantegna's is essentially a virile genius; he does not charm by suggestiveness, nor please by *morbidezza*; he lacks facile grace and feeling for facial beauty; he is often cold, sometimes even harsh and crude, and in his disdain for prettiness and his somewhat haughty distinction he occasionally impresses us with a rather painful sense of superiority. Something of the antique statues that he loved and studied and collected entered into his own nature and his work. As Fra Angelico was the Saint, and Leonardo da Vinci the Magician, Mantegna was the Ancient Roman of art. His were the Roman virtues,—sobriety, dignity, self-restraint, discipline, and a certain masterliness, as indescribable as it is impressive,—and to those who appreciate austere beauty and the pure harmonies of exquisite lines Mantegna's art will always appeal.

The Works of Mantegna

DESCRIPTIONS OF THE PLATES

‘MADONNA WITH ST. JOHN AND MARY MAGDALENE’

PLATE I

TO the closing years of the fifteenth century may be assigned this picture in the National Gallery, London. The Madonna, wearing a rose-colored robe and a gray-blue mantle, is seated upon a low throne, beneath a red canopy, humbly inclining her head towards the Christ-child, who stands firmly poised upon her knee. On one side is St. John the Baptist with cross and scroll, his gaunt figure draped in a garment of bluish purple; on the other, Mary Magdalene, with fair hair and majestic mien, clad in robes of green and pale purple. Dark green orange and lemon trees and a silvery sky form the background.

“The tenderness and simplicity of the Virgin's face,” writes Sir Edward J. Poynter, “the beauty of the heads of the two saints, the exquisite drawing and painting of the fruit-trees, the perfection of the execution, and the purity of the color, all combine to make this picture one of Mantegna's masterpieces. The draperies especially are of extraordinary beauty. The rose-colored dress of the Virgin is delicately heightened with gold, and the garments of the two saints are of materials shot with colors of exquisite harmonies. The whole work is in perfect preservation.”

‘MEETING OF LODOVICO GONZAGA AND CARDINAL FRANCESCO’

PLATE II

TEN years after his removal to Mantua, Mantegna began to decorate a room in the Castello known as the “Camera degli Sposi” (the nuptial chamber), with frescos representing Lodovico, marquis of Mantua, sur-

rounded by his family and court. Over the entrance door is a group of winged boys bearing a tablet, and on the ceiling are medallions and mythological subjects, with a simulated circular opening in the center through which figures in violent foreshortening look down over a balustrade.

In plate II, the principal portion of one of the best preserved of the wall-paintings of this famous room is reproduced. The marquis Lodovico, in short riding-coat and wearing long spurs, stands at the left with his two eldest grandsons, Francesco, afterwards marquis of Mantua, whose features even in this early picture are the same that we see in his portrait introduced into the 'Madonna of Victory' (plate VI), and a younger brother, Sigismondo, afterwards a cardinal, who holds the hand of his uncle, Lodovico, the youthful bishop of Mantua. Lodovico's hand in turn is clasped within that of his older brother, Cardinal Francesco Gonzaga, whose meeting with his father, the marquis, upon his return from Rome and prior to his state entry into Mantua in 1472, forms the subject of this picture. At the extreme right, in a stiffly plaited gold mantle, stands Federico Gonzaga, father of the two children represented, and heir to the Mantuan principality. Nobles and attendants are grouped about, and in the landscape background with its deep blue sky is a walled city with monuments and ruins suggestive of Rome.

"Mantegna," as Mr. Blashfield has said, "here shows himself a realist. The portrait figures are of a monumental ugliness which impresses at once by its sincerity, and a dignity that is half grotesque and half majestic." The composition is stiff and the figures are posed without any attempt at ease or grace; but in spite of this, and notwithstanding the injured condition of the frescos, the Camera degli Sposi offers one of the most perfect existing examples of domestic decoration.

'THE HOLY FAMILY'

PLATE III

IN this picture, belonging to Dr. Ludwig Mond, London, the Christ-child stands on the marble rim of a well, representing the *hortus inclusus*, or inclosed garden, the source, or fountain, of the Song of Solomon. In one hand he holds an olive-branch, in the other a crystal globe. Beside him is the infant St. John, pointing to the Lamb of God, and to the right St. Joseph, against whose garnet-colored cloak is outlined the delicate profile of the Virgin, inclined in prayer. The background is composed of the dark green branches of an orange-tree, gleaming with golden fruit.

"Whether we consider this canvas," writes Mr. Berenson, "from the point of view of line or of color—a quality of which Mantegna is not often absolute master—whether from the point of view of modeling or of expression, we shall rarely find its rival among the other works of the great Paduan, and never its superior."

Mr. Claude Phillips says that "apart from the originality of its composition the most unusual feature of this work is the strange and profound spirit of mysticism which pervades it. This is no usual 'Holy Family,' where the Virgin, while adoring, protects the divine Child, nor is it any mere portrayal of the Infant Jesus; it is rather the Christ, who, with all the appearance of a

God, stands erect upon the margin of the well as upon a throne, while all present devoutly humble themselves before this radiant manifestation of divinity."

'THE CRUCIFIXION'

PLATE IV

IN 1457-59 Mantegna painted a large altar-piece in six parts for the Church of San Zeno, Verona. The enthroned Madonna and Child, surrounded by singing angels, occupy the main central division; on either side are four standing figures of saints, while the three lower panels forming the predella represent, in the center, 'The Crucifixion,' and in the side compartments 'The Agony in the Garden' and 'The Resurrection.' This picture was carried off to Paris by the French in 1797, but in 1815 the three panels composing the body of the altar-piece were restored to Italy, and are now in their original place in Verona. The predella, however, was not returned. Its two side divisions are in the Tours Museum, while the finest of the three, 'The Crucifixion,' here reproduced, remained in Paris, and is now in the Louvre.

In this little panel, measuring not much more than two feet high by three feet wide, many characteristics of Mantegna's art are to be found—the composition, built up with geometrical precision, the carefully studied perspective, the figures unnaturally elongated, yet drawn with bold and severe realism, the sculpturesque draperies, the landscape, in which the rocky foreground has the appearance of being cut with a chisel; above all, the impressive dramatic effect, produced not so much by any violent movement as by contrast in the delineation of character and feeling.

In his later works Mantegna displays a greater freedom, a less uncompromising severity, a keener sense of abstract beauty; but in depth of pathos and in power of dramatic feeling this picture of the Crucifixion is unsurpassed.

'THE TRIUMPH OF CÆSAR' [FOURTH SECTION]

PLATE V

IN this great work, painted between 1484 and 1492 for Francesco Gonzaga, Mantegna has portrayed in a series of nine pictures a triumphal procession of a Roman conqueror. Probably intended to adorn a long gallery in the marquis's palace of San Sebastiano, at Mantua, six of these canvases were at one time used as the stage decorations of a theater temporarily fitted up in the Castello for the performance of Latin plays. In 1627 the whole work was bought for King Charles I. by his agent in Italy, Daniel Nys, and taken to England, where it now forms the chief treasure of the Royal Gallery of Hampton Court. In the eighteenth century it was barbarously "restored" by Louis Laguerre, so that to-day but little remains of Mantegna's splendid work save the composition and general forms; but even in its present state of ruined grandeur 'The Triumph of Cæsar' ranks as one of the greatest achievements of the early Renaissance.

The painting is on canvas, in tempera, and is light in color and decorative in effect. Each of the nine sections measures nine feet square, so that the whole work extends for a distance of eighty-one feet. The first section shows the trumpeters and standard-bearers heading the procession; these are fol-

lowed by warriors with battering-rams and the captured images of gods, armor, and other trophies of war; then come bearers of costly vessels, more trumpeters, and white oxen wreathed for sacrifice and led by beautiful youths (see plate v); next come elephants carrying flaming candelabra on their backs, then soldiers with more booty, and, following these, a line of captives, men, women, and children, mocked and taunted by jesters and clowns; then more soldiers and standard-bearers, and finally, in the last section of all, the magnificent triumphal car in which Julius Cæsar himself is seated, while behind a winged figure of Victory crowns the conqueror with laurel.

'The Triumph of Cæsar' is, as has been said, "a superb exposition of what Mantegna loved best to study and express; it is the very quintessence of his genius." "This rhythmic procession," writes John Addington Symonds, "modulated to the sound of flutes and soft recorders, carries our imagination back to the best days and strength of Rome. . . . The life we vainly look for in the frescos of the Eremitani chapel may be found here—statuesque, indeed, in style and stately in movement, but glowing with the spirit of revived antiquity. The processional pomp of legionaries bowed beneath their trophied arms, the monumental majesty of robed citizens; the gravity of stoled and veiled priests, the beauty of young slaves, and all the paraphernalia of spoils and wreathes and elephants and ensigns, are massed together with the self-restraint of noble art subordinating pageantry to rules of lofty composition. What must the genius of the man have been who could move thus majestically beneath the weight of painfully accumulated erudition, converting an antiquarian motive into a theme for melodies of line composed in the grave Dorian mood?"

'THE MADONNA OF VICTORY'

PLATE VI

THIS picture, the most sumptuous of Mantegna's altar-pieces, was painted to commemorate what was claimed to be a victory by Francesco Gonzaga, general of the Venetian troops, over the French army at Fornovo under Charles VIII. Although Gonzaga acquitted himself with bravery, the battle, as a matter of fact, terminated not in victory but in defeat for the young marquis, who had vowed, should success attend him, to dedicate a church to the Madonna; and exactly a year afterwards, on July 6, 1496, Mantegna's great canvas of the 'Madonna of Victory,' painted by order of Francesco, was conveyed in solemn procession from the artist's studio in Mantua to the new church built after Mantegna's own designs for its reception. Three hundred years later, in 1797, the French carried off the picture as a trophy of war to Paris, where it has ever since been one of the treasures of the Louvre.

Under an arched bower of green foliage adorned with golden fruit and red coral, the Madonna, wearing a red robe interwoven with gold and a blue mantle lined with green, and holding on her knee the upright figure of the Child, is seated upon a richly decorated throne of colored marble. At her feet, his dark face turned upward to the holy group, kneels Francesco Gonzaga, clad from head to foot in armor. Opposite him is the kneeling figure of St. Elizabeth, in a green dress and orange-colored head-dress, and beside her the little St. John. The heads of St. Andrew and St. Longinus, the patron

saints of Mantua, are seen in the background, while on either side of the Madonna, holding the hem of her outspread mantle, stand the warrior-saints, St. Michael and St. George.

"In the 'Madonna of Victory,'" writes Herr Kristeller, "Mantegna goes far beyond the art methods of his day. The picture represents the freest and most mature form of religious composition which the art of the Renaissance was capable of attaining prior to Raphael, Titian, and Correggio, and was the prototype, or point of departure, of the creations of the great masters of the golden age."

'ST. JAMES BEFORE HEROD AGRIPPA'

PLATE VII

MANTEGNA'S earliest important works are his famous frescos in the Chapel of St. James and St. Christopher in the Church of the Eremitani in Padua. The commission to decorate this chapel with scenes from the lives of their patron saints was given by its owners, the Ovetari family, to Squar-cione, who intrusted the work to his pupils, chief among whom were Niccolò Pizzolo and Mantegna, and so wide a reputation did these frescos attain that when completed the chapel became throughout the north of Italy a sort of school for the study of style.

A difference of opinion exists among critics as to the extent of Mantegna's share in the decorations, but it is generally agreed that six of the principal wall-paintings—four from the life of St. James and two from that of St. Christopher—are attributable to his hand. Of these the one representing 'St. James before Herod Agrippa' is here reproduced. The scene, a Roman court-room, is imposing in its stately architectural setting. The saint, clad in a dark green mantle and surrounded by Roman soldiers, stands before the judgment-seat of Herod. We are conscious in this picture of the artist's preoccupation with the problems of perspective, as well as of his "tendency to subordinate the human to the architectural interests." A statuesque immobility marks many of the figures, notably that of Herod and of the isolated warrior to the left (said to be a portrait of the artist), but there are also perceptible—in the attitudes of some of the guards and in the natural pose of the officer within the marble paling—signs of the beginning of that gradual emancipation of Mantegna's art from the lifeless rigidity of form which characterized his work at this early period to the broader, freer, and more natural treatment of his later productions.

'MADONNA AND CHILD WITH CHERUBS'

PLATE VIII

WHEN, in 1885, this picture, now in the Brera Gallery, Milan, was subjected to a thorough cleaning it was found to be not a work of the school of Giovanni Bellini, as it had long been considered, but a veritable Mantegna, a fine example of the artist's middle period. Signor Frizzoni, Signor Morelli, and others, believe it to be the identical picture painted by Mantegna in 1485 for the Duchess Eleonora of Ferrara, whose daughter, Isabella d'Este, was then betrothed to Francesco Gonzaga, marquis of Mantua,—the "painting on wood of Our Lady and the Child with Seraphim," concerning which

many letters passed between the duchess and her future son-in-law, and which long remained in the possession of the Este family at Ferrara.

The Madonna, one of the most beautiful ever painted by Mantegna, wearing a red robe and a hooded mantle of blue lined with green, holds on her knee the standing figure of the Child, who, with arms clasped about his mother's neck, is listening with rapt expression to the song of the encircling angels floating with outspread bright-colored wings among the clouds.

'PORTRAIT OF CARDINAL SCARAMPI'

PLATE IX

AMBITIOUS, talented, passionate, and unscrupulous, Lodovico Scarampi was one of the most remarkable men of his day in Italy. Born in Padua in 1402, he became distinguished as a leader of the papal troops, and as a reward for his military services was invested with high ecclesiastical honors, being created archbishop of Florence, patriarch of Aquileia, bishop of Bologna, and finally given a cardinal's hat. From his rich revenues he amassed enormous wealth, and lived with a lavish display of luxury, dying in 1465, from disappointment, it was said, that he never succeeded to the papal chair.

In Mantegna's famous portrait in the Berlin Gallery, painted probably in Padua in 1459, Cardinal Scarampi is clad in a red silk cloak and a finely plaited white surplice. The powerful head with its crop of short gray hair has the appearance of being cast in bronze, and the stern features, sharply cut mouth, keen eyes, and contracted brows reveal in all its force the character which history has handed down to us of the arrogant, iron-willed priest.

'PARNASSUS'

PLATE X

SOON after 1500, Mantegna, then seventy years of age, painted for the study of Isabella d'Este, in the Castello of Mantua, two pictures, representing, one 'The Triumph of Wisdom,' the other 'Parnassus.'

For all paintings destined for her own special room Isabella gave exact directions as to subject, composition, distribution of light, and dimensions. It was her custom to provide any artist she employed, not only with a sketch, but to send him pieces of ribbon denoting the requisite height and width of the picture ordered. In carrying out her wishes in regard to the work here reproduced, "Mantegna," writes Miss Cruttwell, "entered on a new phase of development, and showed himself already a sixteenth-century painter—the precursor, one might almost say, of Poussin and Watteau."

The scene represents 'Parnassus,' the favorite haunt of Apollo and the Muses, where, upon a rocky archway crowned with orange-trees, stand Mars, god of war, and Venus, goddess of love and beauty. At their side is Cupid playfully casting darts at Vulcan, who is seen at his forge on the left. In a meadow below, the Muses, in light garments of varied tints, dance to the music of Apollo's lyre, celebrating the triumph of love, and at the right is Mercury, messenger of the gods, and himself the god of eloquence, with the winged horse, Pegasus, beside him.

In this picture, conceived with the brightness of youth, "all the aged painter's knowledge of classic lore," writes Paul Mantz, "finds expression, but

devoid of the archaism and austerity which characterize his early works. Such defects have disappeared, and only pure rhythm and harmony of line remain. It is the very flower, the essence, of the poetry of the Greeks."

After the sack of Mantua in 1630, 'Parnassus' and its companion, 'The Triumph of Wisdom,' were taken to France, and are now in the Louvre, Paris.

A LIST OF THE PRINCIPAL PAINTINGS BY MANTEGNA
WITH THEIR PRESENT LOCATIONS

MANTEGNA'S wall-paintings are spoken of as frescos, but as a matter of fact they were executed in tempera upon a dry surface. Tempera was also the medium he invariably used for his easel-pictures.

AUSTRIA. VIENNA, IMPERIAL GALLERY: St. Sebastian—DENMARK. COPENHAGEN, MUSEUM: Christ upheld by Angels—ENGLAND. HAMPTON COURT, ROYAL GALLERY: Triumph of Cæsar (nine sections) (see plate v)—LONDON, NATIONAL GALLERY: Madonna with St. John and Mary Magdalene (Plate i); Agony in the Garden; Samson and Delilah; Triumph of Scipio—LONDON, OWNED BY LADY ASHBURTON: Adoration of the Magi—LONDON, OWNED BY DR. LUDWIG MOND: Holy Family (Plate iii)—FRANCE. AIGUEPERSE, PUY-DE-DÔME, CHURCH OF NOTRE DAME: St. Sebastian—PARIS, LOUVRE: Crucifixion (Plate iv); Madonna of Victory (Plate vi); Parnassus (Plate x); Triumph of Wisdom; Judgment of Solomon—PARIS, OWNED BY MADAME ANDRÉ-JACQUEMART: Madonna and Saints—TOURS, MUSEUM: Agony in the Garden; Resurrection—GERMANY. BERLIN GALLERY: Portrait of Cardinal Scarampi (Plate ix); Presentation of Christ—BERLIN, OWNED BY HERR SIMON: Madonna and Child—DRESDEN, ROYAL GALLERY: Holy Family—IRELAND. DUBLIN GALLERY: Judith—ITALY. BERGAMO, CARRARA GALLERY: Madonna and Child—FLORENCE, UFFIZI GALLERY: Altar-piece in three parts; Madonna of the Quarries—MANTUA, CASTELLO, CAMERA DEGLI SPOSI: [wall frescos] Lodovico Gonzaga and his Family; Meeting of Lodovico Gonzaga and Cardinal Francesco (Plate ii); Winged Children with Tablet; [ceiling frescos] Figures leaning over Balustrade with playing Children; Medallions; Mythological Scenes—MILAN, BRERA GALLERY: Altar-piece of St. Luke with Saints and Pietà; The Dead Christ; Madonna and Child with Cherubs (Plate viii)—MILAN, POLDI-PEZZOLI COLLECTION: Madonna and Child—MILAN, OWNED BY PRINCE TRIVULZIO: Altar piece of Madonna and Saints—NAPLES, MUSEUM: St. Euphemia; Portrait of the Prothonotary Lodovico Gonzaga—PADUA, CHURCH OF SANT' ANTONIO: [fresco over portal] St. Anthony and St. Bernard—PADUA, CHURCH OF THE EREMITANI, CHAPEL OF ST. JAMES AND ST. CHRISTOPHER: [frescos] St. James Baptizing; St. James before Herod Agrippa (Plate vii); St. James led to Execution; Martyrdom of St. James; Martyrdom of St. Christopher; Removal of the Body—VENICE, ACADEMY: St. George—VENICE, OWNED BY BARON FRANCHETTI: St. Sebastian—VENICE, QUERINI-STAMPALIA COLLECTION: Presentation of Christ—VERONA, CHURCH OF SAN ZENO: Madonna Enthroned with Saints—SPAIN. PRADO GALLERY: Death of the Virgin—UNITED STATES. BOSTON, COLLECTION OF MRS. JOHN L. GARDNER: Madonna and Child with Saints.

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A LIST OF THE PRINCIPAL BOOKS AND MAGAZINE ARTICLES
DEALING WITH MANTEGNA

THE most exhaustive work on Mantegna that has yet appeared is Paul Kristeller's 'Andrea Mantegna,' translated into English by S. A. Strong (London, 1901). A brief and excellent study of the artist is by Maud Cruttwell (London, 1901). Among other monographs may be mentioned those by Julia Cartwright (London, 1881), Paul Mantz (*Gazette des Beaux-Arts*, 1886), Henry Thode (Leipsic, 1897), and Charles Yriarte (Paris, 1901).

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